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DR. JOSEPH PARRY.

DR. JOSEPH PARRY, the Lecturer on Music at the University College of South Wales and Monmouthshire, was born at Merthyr Tydfil—called by Dr. Wesley “the musical garden of Wales”—on the 21st of May, 1841. He came of a musical family, his mother possessing considerable vocal ability. From her no doubt he inherited an ardent love of the art, as well as an exceptional talent for the practice of it. The family emigrated to America in the year 1854, and settled in Pennsylvania, where they resided for upwards of twenty years. We have not space to do more than give a simple outline of Joseph Parry’s career, but it may be interesting to know that his early life was beset with disadvantages and difficulties which needed patient endeavour and intense enthusiasm to overcome. His early struggles and ultimate success afford a bright example of “self help”; indeed, in the story of his life there are incidents so striking and instructive as to demand nothing less than the pen of a Smiles to relate adequately.

It seldom comes to a man to win his laurels in the prime of manhood, and to wear them, as in Dr. Parry’s case, with all his faculties at their best. The first Welsh opera ever produced was composed by him, and his countrymen are especially proud of him as the first Welshman to obtain the degree of Mus. Bac., and up to the present moment the only Welshman who has received the University degree of Doctor of Music. It is worthy of note that, although he had taken part in choruses, he was seventeen years of age before he really knew a note of music. Joining a singing class he was then taught to read music, and also obtained a smattering of harmony, and acquired something of the rudiments of composition. Though this knowledge was long deferred, yet we find him, in the year 1861, a student in New York State, with Madame Antoinette Sterling and the late Mr. P. B. Bliss as fellow students, where his progress was so rapid that he soon began to compete at the various Eisteddfodau which were held in the States, and eventually carried off the prizes for musical compositions. Induced to compete at the Welsh National Eisteddfod at Swansea in 1863, and also at Llandudno in 1864, he succeeded on each occasion in gaining the prizes for chorales, part-songs, and motets. To him also fell the prize for an oratorio, the work bringing this honour being that entitled *The Prodigal Son*. Soon after these events, so important and encouraging, he resolved to visit his native country, whither he was accompanied by several gentlemen—his early advisers and instructors—who still felt the liveliest interest in his career. They organised a tour through Wales for the purpose of giving a series of concerts, the programmes of which consisted entirely of Joseph Parry’s own compositions. It should be recorded that it was at the Aberystwith Eisteddfod he was honoured with the Bardic title of “Pencerdd America.”

In 1868, Joseph Parry entered the Royal Academy of Music, where he remained for three years, and in each year succeeded in winning one of the prizes at the disposal of the directors of that institution. During his stay there he studied singing under Signor Garcia, and composition under the principal, Sir William Sterndale Bennett, besides receiving lessons on the organ from Dr. Steggall. Having a fine baritone voice, Joseph Parry was urged by Signor Garcia to adopt the operatic stage as a profession; but, though the temptation was great, his love for composition triumphed. In the third year of his

studentship he took the degree of Mus. Bac. at the Cambridge University. Returning to America, he started a musical institute, from which he retired on receiving the appointment of Professor of Music at the Aberystwith University College. Never lacking in application and perseverance, he now determined to pass the examination for the Cambridge degree of Doctor of Music, a distinction of which he is justly proud. Subsequently he established a school of music at Swansea, and since the year 1888 has performed the duties pertaining to the office previously referred to; to wit, that of Lecturer on Music at the University College of Cardiff.

Indefatigable in his studies, Dr. Joseph Parry is a very prolific writer. Happily, his works are extremely popular, especially with his own countrymen, among whom they form the principal competitive pieces at the Welsh Eisteddfodau. His compositions exemplify well-nigh every form and style. So widely differing in character are they, that they embrace works in the several branches of sacred and secular art. Some three hundred chorales, and about the same number of songs, gales, and other miscellaneous pieces, have been produced by him, as well as works purely instrumental, such as his “Orchestral Ballads,” his “Suite,” and those entitled “Sleep” and “The Dying Minstrel.” Dr. Joseph Parry is at present engaged upon his fourth opera, the first of the series being *Blodwen* (White Flower), which, dedicated by special permission to Her Royal Highness the Princess of Wales, has been received by the public with great favour in London and the provinces, as well as in towns of the United States. His three cantatas—*The Birds*, *Joseph*, and *Nebuchadnezzar*—have also obtained hearty recognition. It is, however, in oratorio, the highest branch of the art, that Dr. Joseph Parry has sought for lasting renown. Reference has already been made to *The Prodigal Son*, the sacred work written in America; and space will not permit us at present to dwell at length upon his second oratorio, *Emmanuel*, which, when performed in London in the spring of 1880, was noticed in the most flattering terms by the leading journals of the Metropolis. Attention is now, however, being centred upon his third oratorio, *Saul of Tarsus*, which Dr. Joseph Parry regards as the work of his life. It will, during the present month, receive its first performance at Rhyl National Eisteddfod, and its second at the Cardiff Musical Festival. Comments on these events will be found in the forthcoming number of THE LUTE.

At the Cardiff University, Dr. Joseph Parry lectures on Harmony, Counterpoint, Orchestration, Musical Forms, and Composition. Apart from his duties at the University, he gives lessons in voice production and solo singing, and his services in this capacity are held in great value by young aspirants to vocal honours. He also frequently acts as director of performances of his own as well as of other composers’ works. In connection with duties such as these, one is tempted to place on record the pleasure experienced on seeing him and his son, Haydn Parry, directing the performance of their respective pieces at a concert given two years ago in St. James’s Hall. For several years Dr. Parry filled the office of conductor of the Cardiff Orchestral Society, and, by unfailing energy and skill, combined with tact and courtesy, gained the confidence, no less than the esteem, of the members under his command. Unfortunately, he has been compelled to resign that appointment in order to devote himself as much as possible to the completion of several works upon which he is now engaged. Not the least important of these productions is the Welsh National Congregational Tune Book, the words being selected and



the music composed or arranged by him alone. We deeply regret to add that the year, bringing with it professional success, has also brought domestic sorrow, a beloved child, the youngest of his sons, having passed away into the silent land.

CURRENT NOTES.

IT is with great pleasure we announce that Her Majesty has been pleased to confer the honour of Knighthood upon the newly elected Principal of the Guildhall School of Music. As a biographical notice of Sir Joseph Barnby has recently appeared in *THE LUTE*, it will be unnecessary now to refer to his remarkably successful career.

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THE conductor of the Queen's band has also received the honour of Knighthood. Sir William G. Cusins is a native of London, and was born in 1833. The whole of his life has been devoted to music. He quitted the choir at the Chapel Royal to become the pupil of Fétilis, in Brussels, and of Sterndale Bennett and Cipriani Potter at the Royal Academy of Music. When in his sixteenth year he became organist at the Queen's private chapel, and began to acquire experience as a violinist in Costa's orchestra at the Covent Garden Opera, and at the Sacred Harmonic Society at Exeter Hall, that in subsequent years qualified him for the conductorship of the Philharmonic Society, which important post he occupied for several seasons. Thorough knowledge of the technicalities of his art has been shown in compositions for the Church and for the chamber, as well as in works for full orchestra and chorus.

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A THIRD musical Knight just created is Sir Walter Parratt, organist for ten years at St. George's Chapel, Windsor. This musician was born at Huddersfield, in 1841. At the early age of eleven he received the appointment of organist at Armitage Bridge, and before he was twenty came under the notice of the late Lord Dudley, who nominated him private organist at Witney Court. Eleven years later he was made organist at Magdalen College, Oxford, from whence, on the death of Sir George Elvey, he was removed to Windsor. A cantata, *The Story of Orestes*, and the music to *Agamemnon* (for the Oxford Commemoration of 1880), are among his compositions.

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THE first of the autumn provincial musical festivals will as usual be that of the Three Choirs, held this year at Gloucester. Mr. C. Lee Williams, who, since he took up residence there as cathedral organist, has been instrumental in effecting a complete revolution at these annual gatherings, has contrived to secure three important novelties in addition to the Church cantata *Gethsemane*, written by himself and Mr. Joseph Bennett, expressly for the coming festival, on the same pattern as their *Last Night at Bethany*, which was received with so much approval at the immediately preceding Gloucester meeting in 1889. Resident local talent is further represented by Miss Rosalind Ellicott (daughter of the Bishop), who contributes a setting of verses by Lewis Morris, entitled "The Birth of Song." It is for orchestra and chorus, with solo parts for soprano and tenor. Professor Bridge supplies for full orchestra and chorus an arrangement of the Lord's Prayer from the eleventh canto of Dante's "Purgatorio," and the remaining novelty is a sacred cantata by Dr. Hubert Parry on the subject of *Job*, laid out in four scenes, and including solos for treble, tenor, and two basses. Among the familiar works to be given are *Elijah*, *Messiah*, *Redemption*, and *The Hymn of Praise*. The revivals are *Joshua* and *The Fall of Babylon*. The principal soloists are Madame Nordica, Misses Anna Williams, Hilda Wilson, and Mary Morgan, Messrs. Edward Lloyd, Edwin Houghton, Watkin Mills, Plunket Greene, and Santley. Mr. Lee Williams will conduct

all the works, excepting those of Dr. Parry and Professor Bridge. The festival extends from the 6th to the 9th inst. inclusive.

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ELEVEN days later comes an exceedingly interesting event, namely, the inauguration of a triennial festival at Cardiff, with the Marquis of Bute as President. It has long been regarded as a reproach to South Wales that a vastly populated district in which so much affection is evinced for choral music, should be without a representative gathering like that of Birmingham (for the Midlands), of Leeds (for the West Riding), or even of the less ambitious Bristol. An influential committee has gone zealously to work, and, as the result, are enabled to announce four evening and three day concerts, the series beginning on Tuesday evening, the 20th. In a programme that comprises such masterpieces as the indispensable *Messiah* and *Elijah*, the dramatic *Faust* of Berlioz, *The Golden Legend* of Sir Arthur Sullivan and *The Dream of Jubal* of Dr. Mackenzie (these works conducted by their respective composers), the *Stabat Mater* of Dvôrak, and *The Hymn of Praise*, the right of the Principality to claim attention for original production will be demonstrated by Dr. Joseph Parry with his oratorio *Saul of Tarsus*. Whether as regards the composer or the work, no better choice could have been made, and we shall be somewhat surprised should the popularity of the oratorio not extend beyond the Welsh towns in which it is to be primarily heard. This work is constructed on modern dramatic lines without sacrifice of the devotional feeling upon which the prosperity of such an essay must depend. The four sections, respectively styled "Damascus," "Paul and Silas at Philippi," "Jerusalem," and "Rome," indicate the course of a most eventful story which has been handled by Dr. Parry with both judgment and power. Further particulars must be reserved until after the public performance. The solos in this work are assigned to Miss Maggie Davies, Mr. Ben Davies, and Mr. W. Ludwig. There is no part for contralto soloist. The other distinguished vocalists who will be heard during the festival are Madame Nordica, the Misses Anna Williams, Hilda Wilson, and Eleanor Rees, Mr. Edward Lloyd, and Mr. Watkin Mills. There will be a large chorus and band, the latter led by Mr. A. Burnett. Dr. Parry will conduct his own work, but the general musical arrangements are under the direction of Sir Joseph Barnby. A fortnight before *Saul of Tarsus* is due at Cardiff, it will be given at the Rhyl Eisteddfod.

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THE Leeds Festival is fixed for the 5th October and three following days. It is to be feared that this triennial gathering will not create the customary amount of notice beyond the county boundaries, in consequence of the paucity of novelties. In enterprise the great Yorkshire assembly has of late years run Birmingham close, but on this occasion various circumstances have occurred to reduce the catalogue of new works to a Symphony by Mr. Frederic Cliffe, and a brief setting in cantata form by Mr. Alan Gray of Shelley's "Arethusa." Disappointed in two or three quarters the committee made Mr. Cowen's *The Water Lily; or, the Egyptian Maid*, their sheet anchor, and when deprived of this, through an unfortunate misunderstanding, it was too late to give a commission elsewhere. Then, through the serious indisposition of Sir Arthur Sullivan, there was considerable apprehension for while respecting the conductorship. Happily, there is now every reason to believe that the popular musician will again be able to preside over the proceedings. Besides the new works just mentioned, the more substantial elements of the revised programme are Mozart's *Requiem*, Bach's great Mass in B minor, Mendelssohn's *Elijah*, *Hymn of Praise*, and setting of Psalm cxv, Schumann's *Pilgrimage of the Rose* (which takes the place of Mr. Cowen's withdrawn cantata), Brahms's "Song of Destiny" and "Song of Triumph," Dvôrak's *Spectre's Bride*, Dr. Hubert Parry's *De Profundis*, a Handelian selection, Dr. Mackenzie's "La Belle Dame sans Merci," and examples of Beethoven, Wagner, Sullivan, Schubert, Goring Thomas, and Edward German. The leading

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soloists engaged are Madame Albani, Miss Macintyre, Miss Anna Williams, Miss Hilda Wilson, Madame Marian McKenzie; Messrs. Edward Lloyd, Ben Davies, Henry Piercy, Norman Salmon, Andrew Black, and Plunket Greene. The chorus is understood to consist of the best singers of all the West Riding societies.

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FOLLOWING the precedent he adopted with the revival of *Macbeth* at the Lyceum in obtaining musical aid from Sir Arthur Sullivan, and continued with *Ravenswood* (Dr. Mackenzie) and *King Henry VIII.* (Mr. Edward German), Mr. Henry Irving has commissioned another composer of these isles to provide the incidental strains to *King Lear*. Mr. Hamilton Clarke is fortunate enough to be the musician selected on this occasion. It is believed that Professor Stanford will contribute to the stage production next summer of Tennyson's *Becket*. On the last night of his season at the Haymarket Mr. Beerbohm Tree intimated that Mr. Ogilvie's new play *Hypatia* would, at Christmas, be accompanied by music by Dr. Hubert Parry. It is gratifying to note such an alliance between the two arts.

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THE gay Parisians are threatened with more of Wagner next year than they have hitherto tolerated. The success of *Lohengrin* has induced M. Bertrand, of the Grand Opera, to calculate the prospects of other ventures in a like direction. It is rumoured that he has entered into negotiations with M. Van Dyck, of whom we have not heard enough in this country, although he has visited us two seasons, to appear as Walther in *Die Meistersinger* in the French capital. At present, not much enthusiasm seems to have been kindled by the report.

* * *

By the way, the Bayreuth performances have not given universal satisfaction this season. The German representations at Covent Garden this year of course could not affect the financial issue, as all the tickets were sold before the London series started with *Siegfried*, but as regards the future, fears have been expressed that Sir Augustus Harris's experiments are likely to spoil the Bavarian market. If artistic shortcomings had not been observed, it is hardly probable that there would be talk of giving no more performances until 1894 in order to afford time for the discovery of new vocalists and the training of others not at present versed in the requirements for leading Wagnerian rôles.

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LITTLE that is definite has transpired respecting the autumn opera season in London. Sir Augustus Harris has been credited with the desire to give Wagnerian works in English at Covent Garden; but perhaps he is waiting until Signor Lago shows his hand more fully. The last-named manager, who did so well with *Cavalleria Rusticana* at the Shaftesbury last year, has taken the New Olympic, with the view of producing a novelty, besides the better known operas. Signor Vigna (who was previously with him) is to be one of the principal tenors.

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THE Carl Rosa Opera Company will be very active this year. It is admitted on all sides that the engagement of Miss Ella Russell has vastly strengthened the troupe. This able artist commenced the campaign at Cork by appearing as Santuzza in Mascagni's most favoured opera, and was extremely successful. The Turiddu was Mr. E. C. Hedmond. English versions are also to be given of Verdi's *Othello*, of Mascagni's *L'Amico Fritz*, and of Bizet's *Djamel*. The latter is a one-act work never yet heard in this country. In order of production it came between *La Folie Fille de Perth* (also unknown on our stage) and *Carmen*. The version now to be played has been arranged by Mr. Joseph Bennett. Goring Thomas's *The Golden Web* is also on the list for representation this year.

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We may shortly expect to learn full details of Mr. Henschel's next season of London Symphony Concerts at St. James's Hall. There are to be seven concerts, namely,

on November 3rd and 17th, December 1st, January 19th, February 2nd and 16th, and March 2nd. Solo instrumentation is again to be a great attraction. With this object M. César Thomson, the violinist; Mdlle. Szumowska, the pianist; and Herr Hugo Becker, the violoncellist, have been secured for the earlier concerts of the series.

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MR. HENSCHEL, by invitation of the committee of the Vienna Exhibition, will conduct a symphony concert there this month. The programme is to include in its suite form the "Hamlet music" he composed for Mr. Beerbohm Tree at the Haymarket.

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Good progress has been made with the arrangements for the musical exhibition at the Royal Aquarium, from September 13th to October 8th. Mr. Josiah Ritchie, the managing director, has received numerous promises for the loan collection. The scheme includes lectures with musical illustrations, high-class concerts, and organ recitals by some of the most famous executants. If carried out as now proposed, the exhibition will deserve hearty support from the musical public.

* * *

WHAT reputation Mr. George Grossmith has obtained for his comic songs is not likely to be greatly increased by the music he furnished for Mr. W. S. Gilbert's *Haste to the Wedding*—formerly *The Wedding March*, and before that *Le Chapeau de Paille d'Italie*—at the Criterion. The solos are not devoid of melodic jingle, but the scoring is poor. Under these circumstances, it is not surprising that the piece has been withdrawn after a run of one month only. There is much more musical substance in *Poor Mignonette*—an English version of Offenbach's bright *Pomme d'Api*—which still serves as a *lever de rideau*.

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THE Saturday afternoon concerts at the Crystal Palace, under Mr. August Manns, will be resumed on October 1st. The catalogue of proposed additions to the repertory has not yet been completed for the first half of the series (preceding Christmas), but it is certain that Mr. Frederic Cliffe's Leeds symphony and a symphonic poem by Mr. Lidgey will be included. Both these musicians have been already heard at Sydenham. Indeed, it was here that the general public—that is to say, the large section of the community not closely following musical matters—first became acquainted with Mr. Cliffe's ability as a composer. When the Leeds Festival Committee of 1890 could find no place for the young Yorkshireman's first symphony, Mr. Manns made it a principal feature of a Saturday concert, with what result everybody knows.

* * *

AUGUST was an exceedingly dull month, musically. The absence of the customary Promenade Concerts depriving those persons compelled to remain in the Metropolis of a favourite source of autumn enjoyment. Of late years, it is true, no lofty aim has been manifested in this class of entertainment, but an occasional symphony, or even fragment of a classic masterpiece, would, during the past month, have obtained grateful acceptance. Neither will there be very much doing during the present month, except in the way of comic opera.

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Or this there will be four examples, each probably differing in style. For more than one reason mention must first be made of the work by Mr. Sydney Grundy and Sir Arthur Sullivan, now being actively rehearsed at the Savoy, under the direction of the composer and Mr. Charles Harris. It is in three acts, and more serious in tone than preceding productions at this house, without attaining the dramatic intensity of *Ivanhoe*. Mr. Grundy has turned to account the elopement of Dorothy Vernon with Philip Manners, son of the Earl of Rutland, the romance that has made Haddon Hall so familiar. The characters consists of Royalists and Roundheads, and a ball-room scene forms the second act. Miss Lucille Hill will be the Dorothy. Should the work be ready for representation

on the 17th inst., Sir Arthur Sullivan would have a clear fortnight for the final arrangements of the Leeds Musical Festival, starting on October 5th.

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THE new Trafalgar Square Theatre is to open on the 10th inst. with a comic opera called *The Wedding Eve*, adapted by Mr. W. Yardley from a French piece, the music of which is by M. F. Toulmouche. The basis of the story is an ancient Breton custom, and the action deals with the scheme enabling a young girl to marry the youth of her choice in the face of serious opposition. Miss Decima Moore is to play the heroine; and other prominent characters are assigned to Miss Kate Chard, and Messrs. Tapley, George Barrett, Wilkinson, and W. Elton. Mr. Ernest Ford is the musical conductor.

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MR. HORACE SEDGER a few evenings after will produce at the Lyric Theatre Mr. Burnand's version of Lecocq's *Le Cœur et la Main*, with Miss Sedohr Rhodes, Miss Aida Jenoure, Mr. John Child, and Mr. Wallace Brownlow as chief vocal principals, and a strong party of comedians. This is also a tale of lover's innocent intrigue. The opera was originally produced at the Paris Nouveautés in 1882.

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The Baroness, a comic opera by Mr. Cotsford Dick, is to be given at the Royalty, and light opera is also anticipated at the Shaftesbury.

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WITH deep regret we announce the death of Madame Trebelli, which occurred on the morning of Thursday, the 18th ult., at her residence at Etretat. Born in Paris in 1838, the career now, alas, terminated, of Zelia Trebelli was an exceedingly brilliant one. Commencing musical studies with the object of becoming a solo pianist, she acquired a command over the key-board such as but few public singers ever succeed in obtaining. As the voice of the clever girl developed, attention was diverted from the practice of the pianoforte to the cultivation of nature's rich gift. It was, indeed, no ordinary prize that fell to the lot of Zelia Trebelli. Though falling short of the exquisite quality of Albani's voice, the young Parisian rejoiced in a mezzo-soprano, which in range, flexibility, and strength, almost equalled that of the truly incomparable Italian artist. Under the guidance of M. Wartel, at one time a leading tenor at the Grand Opera, Zelia Trebelli obtained a knowledge of the best traditions of the French school of singing; yet, happily, the art of the late vocalist exemplified, at the same time, the far nobler method of Italy. Her tones were free from the vibrato which now disfigures the efforts of artists trained on the Continent. There was, perhaps, even in her best period, a slight nasal quality, as well as a little hardness in the delivery of the voice, but it was, throughout its wide compass, firm, clear, equal, and resonant.

In 1859 Mdile. Trebelli made, at Madrid, her *début* in Italian opera, when she sustained the rôle of "Zerlina" in Rossini's *Il Barbieri*, the "Count Almaviva" being Signor Mario. Her success was immediate and unqualified. As a member of Merelli's troupe of Italian operatic artists, she subsequently gained renown in Germany; and in 1862 made her first appearance at Her Majesty's Theatre in Donizetti's *Lucrezia Borgia*. Displaying a handsome presence and fascinating manner, a beauty of voice and perfect technique, Madame Trebelli raised the part of "Maffio Orsino" to unusual importance, and won for herself the abiding favour of an English audience. For many years Madame Trebelli was one of the "stars" which shone so brilliantly during Mapleson's management. As an exponent of parts such as "Arsace," "Cherubino," "Azucena," and "Nancy," Madame Trebelli had for nearly a quarter of a century no equal. Madame Trebelli was also popular in the concert-room. In performances of oratorio at our musical festivals, the services of the great contralto were held in high esteem. Three years ago, the accomplished lady was seized with paralysis from the effects of which she so far recovered as to undertake a concert-tour of the provinces, given under the

management of Mr. N. Vert, but it was evident to her countless admirers that her vocal organ was hopelessly impaired. Brave to the last, she struggled on to fulfil professional engagements on the Continent and in England. The end came suddenly whilst entertaining friends at her home in France.

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DURING the last month lovers of classical music have, both in town and country, been deprived of the enjoyment afforded by performances of the orchestral symphony and the chamber quartet. To cultured amateurs comic opera but rarely presents charms of any kind, while ditties of the music-hall, though known to them only by echoes in the streets, inflict nothing less than positive discomfort. If blessed with means, they have, however, been able to partake of the musical delights of nature. True it is, the woods and groves have been silent, for the time of singing of birds was past, but the voice of the ocean has not ceased in addressing the shores of our favoured island. Listening to its varied tones one recalled to mind the beautiful sonnet written by M. C. Millington, and lately published in the *Spectator*:

There is no song unto the sea unknown.

With wild dance-melodies and laughter low,

Its happy ripples frolic to and fro;

With passionate love-lays breathed in undertone,

It woos the quiet night; with wailing moan,

It sobs to clouded skies its tale of woe;

With triumph-song as o'er some vanquished foe,

It passes on with foamy locks wind-blown.

And dirges to the dying ear it brings,

And requiems chanted soft of waves that weep,

And strange dead-marches, as with muffled drums,

It beats on lonely shores; and when night comes,

A tender, crooning lullaby it sings,

Rocking its own unto eternal sleep.

* * *

ON the south coast towns increase and health-resorts multiply so rapidly as to make them appear well-nigh as close together as the Martello towers raised in defiance of the legions once gathered together by Napoleon on the opposite coast. Of those places Folkestone is to many the most inviting. Nothing is left undone by the authorities of the town to render it bright and cheerful. They have shown the utmost anxiety and determination that the visitor shall have "music wherever he goes." The bands, which play on the Lees and on the Pier, as well as in the Pleasure Gardens, are, for the most part, excellent; and in addition to their own orchestras, they have the advantage of being assisted in carrying out their musical projects by military bands from the adjacent Shorncliffe Camp. The clerical authorities seem in this matter to go hand in hand with the municipal, since music is called upon to do important duty in the church services. In one church, that of St. Michael's, music forms the most attractive feature, the Incumbent, the Rev. E. Husband, being the chief executant. His enthusiasm for the art is certainly remarkable. Rarely is an officiating clergyman seen to leave the reading desk or pulpit to preside at the organ. This double duty is, however, performed by the Incumbent of St. Michael's. During the summer months he gives on each Wednesday afternoon an organ recital. Whilst avoiding criticism on his performance in the services of the church, one feels at liberty to state that in his organ recitals the Rev. E. Husband does not display sound musicianship. Indeed, the interpretation we heard him give of a showy, and for the most part trivial, programme, was marked neither by good taste nor executive skill.

TO CORRESPONDENTS.

Letters connected with the literary department of this Journal must be addressed to the EDITOR.

Communications intended for insertion will receive no notice unless accompanied by the name and address of the sender.

The EDITOR cannot undertake to return articles of which he is unable to make use.

All business letters should be addressed to the PUBLISHERS.

Advertisements should reach the Office not later than the 20th in order to insure insertion in the issue of the month current.



“MY LOVE, GOOD MORROW” Part Song

Words by
Heywood.

JOSEPH PARRY

Mus. Doc., CANTAB.
Univ. College, Cardiff.

LONDON: Univ
PATEY & WILLIS, 44, G^T MARLBOROUGH ST. W.

A musical score for two voices. The key signature is C minor (two flats). The tempo is marked as 112. The vocal parts are: (1st) Pack clouds a-way, and wel-come day. The music consists of two staves, each with a treble clef and a common time signature. The first staff starts with a forte dynamic (f). The second staff starts with a forte dynamic (f). The vocal parts are in unison.

A musical score for two voices in G major, 2/4 time. The top voice part is in soprano range, and the bottom voice part is in bass range. The lyrics "With night we banish sorrow, Sweet" are written below the notes. The music consists of two staves of musical notation with corresponding lyrics.

A musical score for a voice and piano. The vocal line is in soprano C-clef, and the piano line is in bass F-clef. The key signature is B-flat major (two flats). The lyrics are: "give my love good - mor - row!" The vocal part starts with a piano dynamic (pp) and a forte dynamic (f). The piano part has a dynamic of (pp) with a fermata over the last note. The vocal part has a dynamic of (f) with a fermata over the last note.

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mf *Tempo.*

Wings from the wind to please her mind Notes

from the lark I'll bor - row

wing! night in - gale sing, *pp*
Bird plume thy wing! night in - gale sing, To

Tempo.

give my love good - mor - row. *tall.* *mf* Wings from the

wind to please her mind
Wings from the wind to please her mind Notes

A musical score for 'Bird Plume' in G major, 2/4 time. The vocal line is in soprano C-clef, and the piano accompaniment is in bass F-clef. The vocal part begins with 'wing, night - in - gale sing,' followed by 'Bird plume thy wing,' and then 'night - in - gale sing, To'. The piano part provides harmonic support with eighth-note chords. The vocal line is marked with a dynamic 'p' (piano) and a 'mf' (mezzo-forte) for the final phrase.

A musical score for a voice and piano. The vocal line is in soprano C-clef, and the piano line is in bass F-clef. The key signature is B-flat major (two flats). The tempo is marked 'Cres.' (Crescendo). The vocal part begins with 'To give my love good mor-' followed by a piano dynamic 'f' (fortissimo) and a vocal dynamic 'ff' (fortississimo). The piano part continues with a dynamic 'ff' and a vocal dynamic 'ff'. The vocal line concludes with 'row To give my'.

Notes

(2ND.)

Wake from thy nest - Ro. - bin red - breast,

A musical score for 'The Hill Song' in G minor. The top staff is for the voice, and the bottom staff is for the piano. The lyrics are: 'from each hill, let music shrill Give'. The piano accompaniment consists of simple chords and bass notes.

A musical score for a vocal part. The vocal line starts with a piano dynamic (pp) and a melodic line that descends from a high note. The lyrics are: "my fair love good mor - row!". The vocal line ends with a piano dynamic (pp). The vocal part is in common time, and the key signature is B-flat major (two flats). The vocal line consists of eighth and sixteenth notes.

A musical score for 'Blackbird' by John Dowland. The score consists of two staves. The top staff is in treble clef and the bottom staff is in bass clef. The key signature is B-flat major (two flats). The tempo is marked 'Tempo.' with a 'mf' dynamic. The lyrics 'Black bird and thrush in ev'ry bush, Stare' are written below the notes. The music features a mix of eighth and sixteenth notes, with several rests and a prominent eighth-note chord at the end.

You pret - ty
 lin - - - net and the spar - - - row.
 lin - - - net

elves a - mongst your - selves,
 You pret - ty elves a - mongst your - selves, Sing
 pp

Tempo
 Black - bird and
 my fair love good - mor - - - row.

thrush in ev' - ry bush,
 Black - bird and thrush in ev' - ry bush, Stare
 p

You pret - ty

lin - - - net and the spar - row

elves a . mongst your . selves,

p You pret - ty elves, a . mongst your . selves Sing

cres.

my fair love good mor - - - row, Sing my fair

Andante *pp* rall. *dim.* *ppp*

love Sing my fair love good mor - - - row

ret - ty



mf



p



S





WILLIAM FOXON.